

winning ways

Spring 2015, VOLUME 24, ISSUE 2
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President's Letter

By Charmy Harker

As many of you know, I travel all over the country setting up at coin shows, and March and April are the busiest months of the year for me. I'm just coming off my 5th back-to-back show, traveling from Dallas to Portland to Las Vegas to Baltimore, with a local show tucked in between. I truly love what I do, meeting my customers and friends, networking and discussing numismatics and the coin business in general. Even though there are only a handful of actual women coin dealers, there are many females working in the coin industry, and I thoroughly enjoy the comradery and similar experiences we share while navigating through this male-dominated industry. The main focus of Women in Numismatics is to bring women (and men) together who share a common interest in anything numismatic-related – from U.S., ancient and foreign coins and notes, to tokens, medals and other numismatic-related collectibles, to those who work for coin club organizations, numismatic publications, grading services, supply stores, insurance companies, shipping vendors, auction companies, and any other numismatic support service.

At a recent show, I was able to get together with some of my favorite female coin compadres – Cindi, Amanda, and Nina. Not only are these women very smart and hard-working, they are also beautiful and charming as well as gracious, kind, and patient. I especially want to emphasize patient, because being a woman in the coin industry (and any other male-dominated industry), we have to

know how to tactfully and patiently handle the flirtatious advances of our male customers and peers without being offensive. I have been able to personally observe each of these women deal with inappropriate customers and dealers and greatly admire how they handle awkward situations. When we see each other, we sometimes discuss these encounters and how each of us has handled similar incidents. It reminds me that we are fortunate to have each other and how helpful it is to be able to join with other women who have not only numismatics in common, but who also have experienced similar circumstances so we can get ideas and other perspectives from each other.

One of my friends confided in me that she was receiving inappropriate texts from a customer. She was trying to tactfully let him know she wasn't interested, but it wasn't working. She didn't want to offend the customer, especially since he brought in a lot of business for her company. We talked about it and she decided that it was time to be a little more firm and direct, and if that didn't work then to get her boss involved since it could have an impact on their business.

Another problem that has often occurred is when a customer "over stays" their welcome at our booth, taking up so much time that it prevents us from helping another customer. I know this happens at male dealer tables as well, but it seems to be more prevalent at tables with female dealers and/or helpers. While it's important to build up and nurture relationships with the people we do business with, it can be awkward trying to get someone to move on after their business has concluded. Usually just a pleasant

"excuse me, I have to attend to another customer/some paperwork" will do.

Luckily, these types of encounters are not as common as the positive experiences. During the many years I have been involved in coins, I have found such great joy in numismatics, and acquired some amazing coins and exnumia, but best of all, I have made such wonderful and lasting friends along the way. At every coin show I attend, I love catching up with my friends, and finding out what's going on with our businesses, our families, and ourselves. And that's what happens at our WIN mixers. It's a great time to get to know one another on a more personal level. We learn about each other's families, special numismatic interests, who might be selling specific items we're looking for, where to find more information about a topic, an interesting coin find, etc. Our next social mixer will be held at during the Central States Numismatic Society show in Schaumburg, Illinois, on Thursday, April 23, 2015, at 6:00 p.m., at The Gather (Renaissance Hotel). So if you make it to the Central States Coin show, please be sure to join us so you can get to know us, and we can get to know you!



Women In Numismatics will hold its general membership meeting on Thursday, April 23rd at 9:00 a.m. in the Serenity Room at the Renaissance Hotel.

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WIN Contacts*Organization Mailing Address:*

Cindy Wibker, Secretary
 PO Box 41747

Lake Monroe, FL 32747-1147

www.womeninnumismatics.com/contact-us/

Winning Ways Mailing Address:

Dave Heinrich
 PO Box 446

Miamitown, OH 45041

Email :

winningwayseditor@gmail.com

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Feature Articles

Articles, photos and features pertaining to the numismatic industry are welcome and are subject to editorial and editing.

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Deadlines

All content or advertisements submitted for use in *Winning Ways* should be received by the following deadlines for each issue:

April Issue *February 15th*

August Issue *June 15th*

January Issue *November 15th*

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Darling, Can You Spare a Dime? How Victorians Fell in Love With Pocket Change

By Lisa Hix

A young Victorian woman stands on a beach and stares out past the crashing waves, far out into the ocean, wondering where her sweetheart is now. His ship sailed months ago, and he's not due to return for years. She has no way to hear his voice saying he loves her. The only comfort she has is the coin in her hand. She runs her fingertips over his initials engraved on one side and forget-me-nots on the other, and she feels soothed.

"With love tokens, emotion can be felt in the palm of one's hand."

"Back then, any sailor who went off to sea didn't know if he was ever going to come back," says Nancy Rosin, the president of National Valentine Collectors Association. "And if he were coming back, it wouldn't be for a long time. So the sailor's farewell is a huge scene in Valentine's Day cards. The imagery always shows the man going off in the ship and the Cupid in the trees, aiming his arrows."

In this world before voice mail, text mes-

sages, or quick-and-easy photo snapshots, love tokens—common coins engraved with sentimental messages—offered long-distance couples tangible reminders of their bond.

While love tokens can be found all over the world, they reached their height of popularity in the United States and Great Britain in the late 1800s, at a time when the populations of both countries were eager to embrace sentimentality. By 1865, nearly eve-



A dime love token from a man's pocket-watch chain features the name "Nellie" and an arrow piercing two hearts. Above: This early love token for Sarah Whalley was probably a memorial of her death. (Courtesy of the Love Token Society)



Two examples of treizains, or French marriage medals, from Nancy Rosin's collection. Both have double flaming hearts, while the coin on the left has a handshake symbolizing a union. (Photos by Nancy Rosin)



This birth announcement, "James Bell born March 1, 1795," was engraved on a copper British halfpence. (Courtesy of the Love Token Society)

"Emotion can be felt in the palm of one's hand," Rosin wrote of love tokens in an issue of the NVCA newsletter, "Valentine Writer." "Touching those invisible dreams and fingerprints of the past seems to fulfill a promise of enduring love."

"Schoolgirls would beg anyone they could ask for these love tokens."

Rosin, who is also the president of the Ephemera Society of America, has collected "tokens of love" dating back to the 1400s, encompassing everything from thimbles, rolling pins, and hard-carved wooden spoons to scrimshaw corset busks, odor-blocking vinaigrettes, and paper-and-lace Valentines that have been fashioned into gifts expressing romantic love or an intention to marry. But "love tokens" are literally tokens, coins that have been taken out of circulation, sanded or scraped flat on at least one side, and engraved with letters and designs denoting a sentiment.

ryone in the United States had lost someone during the Civil War. More aware of mortality, Americans wanted to keep their loved ones close and express their feelings. In England, British subjects had followed Queen Victoria's passionate romance with Prince Albert and mourned his death in 1861. She made it fashionable on both continents to wear jewelry revealing the contents of your heart—be it love or grief.

Of course, the tradition of love tokens had precedence. Starting in the late 16th century, the French would fashion 13 specially carved coins, still considered valid currency, to be given to a young couple at their wedding. These *treizains*, which evolved into modern-day marriage medals, would be blessed by the priest during the ceremony. Rosin has a few, and clasped hands and an arrow piercing two hearts were common motifs.

In England, men would carry coins for good luck. To distinguish their charms from the rest of their pocket change, they would bend two edges of the coin in opposite directions on opposite sides. These were known as “benders,” and if men ever gave their lucky coins away, it would have to be to someone they cared about deeply.

Around the late 1600s or early 1700s, average folk in Britain figured out how to make their own designs on coins, with a technique known as pinpunching, which just required a sharp metal object, like a pin, and hammer, to pound out a series of dots. The first English coins that were actually engraved instead of pinpunched used the simple lines you see on scrimshaws, and these most often feature names and dates in honor of births, weddings, anniversaries, and deaths. Eventually, everyone from folk artists to highly skilled artisan engravers made such “engraved coins,” as they were known in England, usually from copper coins like half pennies, pennies, and two pence.

“You have to imagine how scarce things might have been and how much time someone took to carve it, perhaps staying up at night to engrave a coin,” Rosin says.

This early love token features a sun engraved with scrimshaw technique on an



English half penny. (Courtesy of the Love Token Society)

Some of the most heart-rending early love tokens come from the late 1700s, when men (and more rarely women) were convicted of serious and petty crimes by the British government and shipped off to penal colonies in Australia—to return in seven years, or not at all. Soon-to-be-exiled prisoners and their loved ones would exchange love tokens, called “prisoner tokens,” with phrases like “When this you see, remember me” engraved on them.

“When people did something wrong in England, they sent them to the colonies in Australia and just left them there for years,” says Sid Gale, who is the secretary and treasurer of the Love Token Society. “A lot of love tokens were made then, but they were on copper pennies where somebody just took a nail and just tap-tap-tapped it with little dots. A lot of sentimental little sayings originated during that period.”

“When this you see, remember me” (photo right) is a phrase thought to have originated on prisoner tokens, or love tokens made by British subjects sentenced to be shipped

to penal colonies in Australia. This is a modern stamped reproduction of a Victorian love token. (Courtesy of the Love Token Society)

However, it's nearly impossible to attribute an engraved penny to a specific prisoner or penal colony. “Those confirmed prisoner tokens can be quite valuable,” says Carol Bastable, the president of the Love Token Society. “I haven't priced them lately, but they can be \$1,000 coins versus an early English engraved coin with a similar design that's not attributed, which might sell for \$150.”

“At the fair, a fellow walking arm-in-arm with his girl would buy her a love token, engraved on the spot.”

Love tokens evolved separately in the United States. During the Civil War, soldiers found they had little use for the change in their pockets that they likely couldn't spend in enemy territory. So the men would put their coins to practical use: If a soldier lost a button, all he had to do was drill two holes in a coin. Others would have their personal information engraved on coins and then keep them as a dog tag. Some coins would also be engraved as a romantic gift for a woman waiting back home.

“I was a regular coin collector for a long, long time, but antique coins were getting expensive and difficult to grade,” says Gale, who was in the Marine Corps 26 years. He says that he was at a coin show and a Civil War love token caught his eye.



It was pricey for a love token, but more affordable than a mint coin from the same era, because most serious coin collectors consider engraved coins damaged goods. “A guy showed me a silver dollar that was engraved, ‘For my darling. October 16th, 1863.’ When I saw that, I thought it was either something a soldier gave to his wife or girlfriend when he left for the Civil War or something she gave to him to carry. I liked that one, probably because of my military background.”

Gale explains that as chromolithography became more affordable and started to replace the letterpress in the late 1800s, wood-type engravers turned to hand-engraving coins as a way to survive. By 1870s, their elaborate, beautifully engraved love tokens became a full-on obsession for Victorians, in both the United Kingdom and the United States.

“If you went to a fair in Victorian England, someone would be scraping off the side of a coin and selling love tokens,” Rosin says. “A fellow walking arm-in-arm with his girlfriend would take her to buy a little love token. I don’t know if it necessarily meant their love would last, but it was a big thing with young people.”

In the United States, the fad, according to some reports, created shortages of dimes because so many were being engraved. “Victorians were very sentimental types,” continues Bastable, who has a master’s in art education and got intrigued by love tokens when she started attending coin shows with her coin-collector boyfriend, who eventual-

ly became her husband. “During that time, people would have or carry certain things as a memento of someone else, like hair jewelry, which was made of braided hair or hair set in little rolls.”

The most common love tokens feature what’s known as “triple-overlapping initials,” with three fancy letters piled on top of one another in an intertwining pattern. “You have a limited space on the coin. I think, artistically, it was a style that made sense for a small area,” Bastable says. “It used to be believed that the tallest and slightly more narrow one was the first name, and the last name is the widest one. But studying these tokens, we’ve

A suitor—or a family member or friend—would give their beloved a token with their own initials. “It is a memento of a person that gave it to you,” Bastable says.



A “JG” was engraved on the reverse of an 1857 dime. (Courtesy of the Love Token Society)



It’s rare that love tokens will have a first and last name, as well as a location like this “Annie S. Thompson” token, at left, engraved on an 1877 Liberty seated quarter. At right, a type III gold dollar was engraved into a golden anniversary gift. (Courtesy of the Love Token Society)



These tokens feature overlapping initials: A “CMC” with horseshoe for a “C,” at left, and an “FW,” at right. (Courtesy of the Love Token Society)

When the love token didn’t feature the giver’s initials, Gale explains, often the initials on the token would mean that he was proposing marriage, before diamond engagement rings were the thing. “If a guy in 1876 wanted to get married, he could take a dime out of circulation and engrave it with the initials from his family name and the girl’s first name. If she accepted and wore it, they were engaged. That’s one of the ways you got engaged back then, before De-Beers really marketed diamonds and before there were jewelry stores all over the place.

“In fact, when I asked my wife to marry me, fortunately, I had found a love

token with ‘JG,’ because her name is Judy,” Gale continues. “I gave her the ‘JG’ token, which also had a bouquet of flowers on it. She understood the tradition, that found there’s leeway with that. The engraver had artistic leeway in designing what letters work better wide and narrow, and he would to mix it up a little, too.”

token with ‘JG,’ because her name is Judy,” Gale continues. “I gave her the ‘JG’ token, which also had a bouquet of flowers on it. She understood the tradition, that

what I was saying was, 'Do you want to change your name from Judith Webb to Judith Gale?'"

Romantic love and marriage weren't the only reasons for giving and receiving love tokens. Those that weren't engraved with initials might instead feature a word for the relationship. "You'll see them engraved with 'mother,' 'father,' 'baby,' 'sister,' 'brother,' 'aunt,' 'uncle,' 'cousin'—pretty much every family member you could have," Bastable says. "I actually have one that's engraved 'nanny,' so I would say that particular caretaker was regarded as an extended family member."

Today, pocket change might not seem like anything special, but back then, coins were made of precious or semi-precious metals. For that reason, love tokens would be made into jewelry, particularly pins, earrings, and bracelets. A mother might have a bar pin of multiple dimes soldered in a row, which she wore at her collar, or a bracelet made of linked dimes or a series of dimes attached to a metal band or a hinged bangle, each coin engraved with the initials of her husband and all their children.

"In the United States at the time, silver was in fashion in women's jewelry," Gale says.

"Women wore as many as five different bracelets—three on one arm, two on the other, and two or three of those would be made out of silver. They say silver was easy to engrave and affordable."

Bastable says that the Liberty seated

dime was the coin most commonly engraved into a love token, followed by the half dime and the quarter, probably because those coins worked so well as jewelry.



This silver hinged bangle features six love tokens with cut-out overlapping initials and two with engraved linear initials. (Courtesy of the Love Token Society)



An exquisite example of a love-token necklace. (Courtesy of the Love Token Society)

"Those who speculate as to why the dime was used say the size works quite well in bracelets," Bastable says. "If you go up to quarters, it's clunkier than what Victorians wore. A lot of the Victorian jewelry was smaller and dainty, so a 20-dollar gold

coin would be a pretty massive piece to wear. If it were a pendant, it could bang up and hit you pretty hard, and if it were a pin, it could weigh down the dress."

In fact, love tokens on half cents and 20-dollar gold coins are the most difficult to find—most collectors will never see one in their lifetimes. That's because half-cents predate the peak of the love-token fad, and before then, the giver of a half-cent token might come across as cheap. Whereas \$20 was a huge amount of money back then. "It would take someone incredibly wealthy to give that as a gift," Bastable says.

Rarer love tokens also have enameled, with black enamel symbolized mourning. Gale found an intriguing example of this, a bracelet belonging to Stephanie Bougere, the widow of Achille D. Bougere, who owned a plantation in Louisiana, not far from Gale's home. The bracelet features eight dimes with her initials and those of her seven children, all enameled in black. It's a rare piece of love-token jewelry whose history is known. "I have pictures of the family members," Gale says. "We researched it and found it came from a plantation on the Mississippi River between Baton Rouge and New Orleans. I was able to speak with their descendants."

But love token bracelets weren't just popular with married women. Schoolgirls caught on to this trend and would plead with everyone they knew for an engraved dime. "They would beg for these love tokens probably because they wanted to get enough to make a bracelet," Bastable says. "I think they would ask anyone they could ask. There could have been girls asking more

than one boy, and also family members and friends.”

Besides bracelets and bar pins, love tokens were soldered to pieces of wire to make earrings, attached to stick pens, and made into cufflinks for men. Other love tokens were chained together to form necklaces, belts, or pocket-watch chains. Some love tokens were even attached to rings, belt buckles, or chatelaines.

Collectors of love tokens are always on the hunt for rare specimens. It’s much harder to find a love token that’s been enameled (black for mourning, blue for true love), or embedded with stones (usually turquoise, red garnet, and pearl), or cut with holes or into other shapes. Similarly, collectors are fond of tokens engraved with images—which are far less common than initials, names, relations, or dates.

It’s fun to speculate what the images on these “pictorial” love tokens meant to the lovers or kin. For certain, Victorians communicated their feelings through bouquets and drawings of flowers using what’s known as “the language of flowers.” For example, a dandelion means “faithfulness” and “happiness,” whereas a

gardenia might stand for “you’re lovely” or “secret love,” while bachelor buttons, not surprisingly, mean “single blessedness.”

“Back then, you could send a whole message just with a bouquet of flowers, no

words,” Rosin says. “People were very aware of the language of flowers, because it wasn’t considered proper to say certain

ens of meanings—from love to mourning to friendship—messages that would normally be determined by color.



This love-token bracelet belonged to Stephanie Bougere, the widow of plantation owner Achille D. Bougere, and it features her initials, as well as those of her seven children, Horace P., Fannie A., Clarence L., Pauline, Albert R., Achille E., and Blanche D. The coins were enameled in black in mourning of her husband. (Courtesy of the Love Token Society)



This 1876 half dollar was carved with the initials “MC” and made into a pinback. (Courtesy of the Love Token Society)



A flower love token was set with turquoise, garnet, and pearl. Right, a three-cent silver coin was engraved with forget-me-nots and linked in a bracelet. (Courtesy of the Love Token Society)

things out loud, but you could create a bouquet to explain it.”

The tricky piece is that most flowers on love tokens are not jeweled or enameled to give them color, so a rose could have doz-

ens of meanings—from love to mourning to friendship—messages that would normally be determined by color.

“On a love token, it’s a little bit hard sometimes to decipher the flower,” Bastable says. “You will see a number of forget-me-nots on love tokens. They’re pretty distinctive, and you can count the rounded petals. When the coin is not in color, you can lose some of the meaning—for example, a red carnation means ‘longing for you’ versus a yellow carnation, which means ‘rejection.’ But we know ivy can mean ‘clinging’ or ‘constancy,’ to be there for someone.”

Birds are another motif you see on love tokens. A bluebird was considered the “bird of happiness,” while lovebirds and turtle doves were known to mate for life. “If that’s the image a man is giving a woman, that could be showing his intentions to marry her,” Bastable says. “It’s not conclusive; it’s just what we can piece together.”

Some symbols are universal: A horseshoe means “good luck,” while lighthouses signify “a safe harbor.” A musical

instrument or tool probably meant something more personal to the giver or recipient, like their trade or talent. “You don’t see hearts that often, but that’s what everyone would think of as an indication of love,” she says.



This Liberty seated dime, part of a man's watch chain, is engraved with a bird and an umbrella and the name, "Bessie," who might have been one of the man's daughters. (Courtesy of the Love Token Society)

Another theme you see on pictorial love tokens is the landscape. "In the Victorian period, they often spent a weekend in the country," Bastable says. "The landscape could possibly reflect a visit to the country. Or maybe it's a yearning to go to the country. Perhaps it was just a popular design of the period, because there were a lot of Sunday painters who painted landscapes."

Gale says he's found quite a few that show a little boat at sea. "That might just be someone thinking about somebody they left in Europe when they migrated to the United States," he muses. "But I don't know. That's the trouble with them. They can't talk, so they can't explain to you what they are."

Engraved coins meant to commemorate events or bestow honors upon a person also fall under the umbrella of love tokens. And sometimes love tokens celebrated not-so-loving phenomena.

"A 20-dollar gold love token says, 'In Terror of the Tramps,' and it depicts a little man sitting in a cage that's in the shape of a chair," Bastable says. "On the reverse, it honors Sanford Baker, the inventor of this cage known as the 'tramp chair,' in Oakland, Maine. If ever a homeless person wandered into this particular town, they were imprisoned in the chair for a day. They were wheeled down to the river, and they were given a bath in the river, and then they were wheeled around town to the jeers from people who were probably throwing rotten vegetables at them. As soon as they got out of the chair at sundown, which is when they were released,

who's now deceased had owned that coin," she continues. "He willed it to one of his sons, who is also a collector of hobo nickels. And we could research the history of the tramp chair, too, which is a rarer thing with love tokens. A lot of them are so generic that you can't find out who owned them or why. It's pretty special when you find one that a family passed down or has a name or a story that you can actually research."

At the Columbian Exposition of 1893 in Chicago, engravers set up booths all around the world's fair to make attendees love tokens on the spot. That seemed to be

the saturation point for love tokens, and soon after, the fad started to die out. Bastable, Gale, and other members of the Love Token Society have speculated as to what brought down the trend.

"For one, silver lodes were found," Bastable says. "Silver became unpopular with the wealthy and was viewed as *déclassé*. The value of silver, I suppose compared to gold, had decreased, or maybe the rich saw more lower and middle-class people wearing silver or silver-looking things. So gold became the popular metal to wear."

"Love tokens can't talk, so they can't explain to you what they are."

"Also, if you look at antique jewelry books, you'll see that 1900 was the heyday for locket, many of which were made of gold or gold shell and have beautiful repoussé designs or are set with stones," she continues.



A landscape shows a lighthouse, house, and a boat on a three-cent silver coin, which is part of a love-token bracelet. Right, a boat sails off into the sunset. (Courtesy of the Love Token Society)



The love token with a violin and "EMS," left, was probably made for a musician, while the love token featuring an anvil and blacksmithing tools was probably made to represent a blacksmith. (Courtesy of the Love Token Society)

they ran for the border and told everyone they could never go into Oakland.

"If she accepted his love token and wore it, they were engaged."

"One of our Love Token Society members

"By then, photography had become more commercial. Paper photographs were more available and affordable, so it's clear the trend in sentimental jewelry switched to locket." Sometimes love tokens were even made into lockets, but those are extraordinarily rare.

Love tokens did have two moments in the 20th century, during the World Wars, when servicemen overseas were making trench art. "Again, these tokens were mementoes, made for similar reasons that the original love tokens were made," Bastable says. "During World War I, mainly the men had foreign coins engraved to remember where they were stationed, up to four different places. These love tokens usually also have the man's name and his unit number."

Starting around the first World War, Art Deco "Machine Age" jewelry that looked like metal assembly-line equipment came into vogue. As World War I served as a stark reminder of mortality, women took to wearing sentimental jewelry again, known generally as "sweetheart jewelry." But instead of love-token bracelets, they favored mass-produced bracelets with rectangular Machine Age links called "forget-me-not bracelets." Each rectangle could be engraved or struck with a name. And these bracelets remained popular through the 1930s and '40s.

When the United States entered World War II in 1941, a patriotic fervor swept across

the country, and sweetheart jewelry exploded. Within a few short years, nearly

every woman had someone—a son, a brother, a boyfriend, or a husband—serving in the war effort. In particular, the women with loved ones overseas would proudly wear heart-shaped pins and pendants with images of stars and stripes, bald eagles, shields, fighter planes, and military insignia. Love tokens were just one small part of this broader trend.



This love token "spinner pin," made from a half dollar, could be worn with either side facing outward. (Courtesy of the Love Token Society)



This watch chain is attached to a love-token dog tag on an 1867 French 2 Franc. It reads, "919643, C.T. Stevens, 102nd F.A., D," and F.A. stands for "Field Artillery." (Courtesy of the Love Token Society)



During WWII, U.S. soldiers in the Pacific Theater were paid in Australian coins, some of which they would turn into romantic jewelry, like this bracelet. (Courtesy of the Love Token Society)



This transitional Machine Age forget-me-not bracelet has round disks that resemble love tokens. (Courtesy of the Love Token Society)

This WWII Lucite-and-love-token pendant says "New Guinea" and "To My Darling Sweetheart 1945." (Courtesy of the Love Token Society)

In 1951, Congress passed U.S. Code 18, which states: "Whoever fraudulently alters, defaces, mutilates, impairs, diminishes, falsifies, scales, or lightens any of the coins coined at the mints of the United States, or any foreign coins which are by law made current or are in actual use or circulation as money within the United States; or Whoever



fraudulently possesses, passes, utters, publishes, or sells, or attempts to pass, utter, publish, or sell, or brings into the United States, any such coin, knowing the same to be altered, defaced, mutilated, impaired, diminished, falsified, scaled, or lightened—Shall be fined under this title or imprisoned not more than five years, or both.”

“This law about mutilating coins seemed to make engraving coins illegal,” Bastable says. “But when you read the law, it actually says it’s illegal to ‘fraudulently’ alter the coins and fraudulently altering the coins would be changing a denomination or changing a coin to a rare. Engraving a love token on a coin is not fraudulent. Once they are engraved, they wouldn’t be accepted by merchants or by the government for payment of debts. But the U.S. government threw around some heft and scared off a lot of people from the hobby. Still, the love-token fad had already died out.”

The idea that Code 18 was the downfall of love tokens is hooey, says Gale. “The fads changed,” he says. “In every generation, the granddaughters don’t care what Grandma wore; they want what’s new. I’ve given my granddaughter love tokens, and she couldn’t care less. She just wants jewelry from such-and-such a jewelry store.”

During the ’50s, charm bracelets took over as the sentimental jewelry du jour. Women and girls would be given charms to honor milestones such as birthdays and anniversaries, or they would buy charms as souvenirs of trips. Mothers often had a charm for each of their children. Some even

bought flat charms shaped like silhouettes representing boys and girls, and had each engraved with one of their children’s names.

Love tokens, meanwhile, faded into obscurity for nearly 70 years. Another genre

modern love tokens,” Bastable says. “A lot of the other hobo-nickel carvers have followed suit and made some modern love tokens, too.”

It’s not difficult at all to tell the difference between modern and Victorian love tokens,

Bastable says—they use different coins and engraving styles. (Sadly, Gonzales and his wife are currently battling Lyme’s disease, and many people in the coin world have been holding fundraisers for them.)

Even today, love tokens are a niche genre and not the currency of romance. Both Gale and Bastable believe that’s because people are far less sentimental.

“People want designer gifts today, whether they like the brands themselves or because it’s a status symbol to impress other people,” Bastable says. “I see a lot

more of that commercialization. In the past, estates used to be divvied up, and your family’s things were saved and kept by the survivors. Now when someone passes



A WWII sweetheart charm bracelet with a “V for Victory” love-token made from a penny. (Courtesy of the Love Token Society)



A modern-day hobo nickel by Ron Landis. (Courtesy of the Love Token Society)

of antique altered coins, hobo nickels, started getting attention in 1982, when Del Romines published a book on their history. Hobo nickels—which, unlike love tokens, were sculpted to alter the coin’s original image—were made and traded by hobos in early 20th-century America. In the early ’80s, so called “neo-bos” started whipping out quick modern hobo nickels. But later in the decade, a serious artist named Ron Landis took coin carving to the next level, making laborious, intricate hobo-nickel designs using a microscope and pins and needles. Some of his pieces have sold for \$10,000.

In the 2010s, an engraver named Andy Gonzales, who is a follower of Landis’ fine-art hobo-nickel movement, turned his attention to making gorgeous, detailed love tokens. “He started a whole new fad of



Current-day artist Andy Gonzales engraved this “My Beloved” design on a 1900 Liberty nickel. (Courtesy of the Love Token Society)

away, most of what they owned is sold for money."

"You have to have a sentimental side to be involved in all this," Gale says. "I've showed them to a lot of people, and their eyes just glazed over, bored to death, because they couldn't care less."

Indeed, it is a cynical world we live in—today, it would be a rare sight to see a woman on the seashore, clutching an engraved coin, wondering when her love is coming home.

But love tokens give people an opportunity to bring back the romance. "Love tokens were handled, so they've got the patina of layers of time and love and emotion," Rosin says. "I sometimes wear a love token around my neck. For 30 years, I wore it every day. I feel that it brought me blessings: I have a wonderful husband, children, and grandchildren. I'm keeping the love alive."

This Victorian love token on a 10-dollar gold coin features a moon and star design with blue enamel and a jewel. (Courtesy of the Love Token Society)



(To see more images and learn more about love tokens, visit the Love Token Society's web site. To learn more about valentines and other "tokens of love," visit the National Valentine Collectors Association's web site. To learn more about hobo nickels, as well as the work of Ron Landis

and Andy Gonzales, visit the Original Hobo Nickel Society's web site. Photos Courtesy of Sid Gale, Carol Bastable of the Love Token Society and Nancy Rosin of the National Valentine's Association



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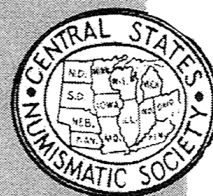
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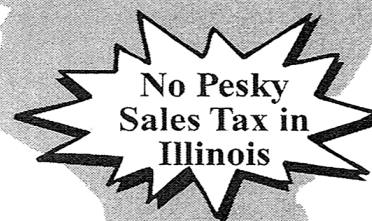
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ANA Summer Seminar Report for WIN 2014

By Kathy Freeland

It was a great pleasure to be able to go to ANA's Summer Seminar this year, courtesy of WIN's great scholarship program. I was able to take Larry Sekulich's class Creating a Winning Numismatic Exhibit, which was a great option for me as I had just begun a new exhibit last spring about my Hadrian coins, and the class would give me the opportunity to continue to work on this exhibit with instruction from my friend from Michigan, Larry Sekulich, retired art teacher and exhibitor extraordinaire! I want to thank Women in Numismatics for awarding this scholarship to me – I am most grateful!

Day 1 – Thursday, June 26th, my husband Dan and I began the first leg of our journey to Colorado Springs passing through Michigan, Indiana, Illinois and part of Iowa. We would drive around 700 miles each day! We reached Walnut, Iowa in the late afternoon, staying at a Super 8 motel, and after a quick dinner, relaxed and got ready for the next day's travels. This whole area is peppered by wind turbines, so below you see a shot of several of them in this region.



Day 2, Friday, June 27th, dawned with gray and cloudy skies and lots of rain as we headed around Council Bluffs and

across the river into Nebraska. As we continued to drive the weather cleared, and we eventually arrived in Colorado Springs in the late afternoon, managing to get around Denver with good luck and not much traffic! We checked into the Quality Suites where we would spend the next 6 days, ate supper, and headed to bed.

Day 3 – Saturday, June 28th we got up for the great breakfast they serve at the hotel, then headed to the Colorado Springs Coin

friends. After the mini-fest, it was time for dinner and then Opening Ceremonies at Gaylord Hall on the campus.

Susan McMillan brought us greetings and the ANA staff and all instructors were introduced. The usual rules were given, and then it was time to head back for us to head back, even though a number of people stayed for the Library Book Sale, which had been moved due to the fact that school started at 9 the next morning!



Pictured above are the following from left to right: Warner Talso, Jack Lippincott, Joe Boling, Kathy Freeland and Dan Freeland.

Show. Since I had recently received copies of my new book American Red Cross in World War II Collector's Guide, from the publisher, I was armed with copies of this to sell to friends and dealers at the show, and was rewarded with a number of sales. Then we went back to Colorado College and registered for our classes, had lunch, and made our way back to the coin show for our MPC Mini-Fest. Although we were few in number, we had a good time and managed to share the items we had brought to share and just relaxed as

Day 4 – Sunday, June 29th – the first day of class!

After a quick breakfast, Dan and I headed to our classes, me lugging all my exhibit stuff, and him carrying a small notebook. I would learn that it had been a good thing to bring all my stuff, because I was able to work on my exhibit using all my coins and background materials and learn how to do things better to improve. Our class spent the morning introducing ourselves – there were 6 in our class, not including the

teacher – and we would have a wonderful week together learning from Larry and from each other. All of us had brought something we wanted to learn how to display, and the range of expertise was from the most seasoned exhibitors to those who hadn't ever exhibited before.

After introductions Larry spent the rest of the morning talking to us about the basics of exhibiting. Defining your title, gathering information, and learning how to write in "classic essay style" were the most important topics addressed this morning. Also mentioned were parts of an essay: Introduction, Development, Conclusion, and Sources (also known as Beginning, Middle and End) which shows readers of your exhibit that you have done the research necessary to understand your topic and complete an exhibit. A list of Transition Words and Phrases was given to us to use for phrases that had been overused by most exhibitors.

We also discussed the use of the thesaurus and dictionary to help us find fresh words to use in our exhibits.

After lunch, we went back to work with Larry talking about how to exhibit. We talked about style of writing – such as preparing a workspace for yourself, writing a rough draft after making an outline of the info you want to share, and using a chart or graphic organizer to show how you want your information to look and exactly what you want to say. We also discussed the size of font most appropriate for judges to read, spacing, balance and editing. Some of the tools Larry has used in his

own exhibits included a mat board cutter, a Pink Pearl eraser for mistakes, 4 x 6 index cards for each case, pencils, glue, and backing materials for your exhibit. Acid free mat board is the best because it's archival, so it won't damage your coins, and you need to make sure that all the supplies you use contain the same kinds of acid free ingredients. Larry shared horror stories with the class about instances when you don't use the right kind of materials and what can happen to your rare coins, paper money, or other objects in your exhibit. He also shared information on the color wheel with us, and how important color balance is to an exhibit.

That evening we were able to come back for a couple of the Bull Sessions, and of course I had to attend WIN President Charmy Harker's presentation on Penny Exonumia. She did a great job with her

that had served him so well in the past, and gave us a chance to watch as he demonstrated various ways of thinking about exhibiting. Each of us had their own idea about what they wanted to exhibit, and we all listened as our classmates talked about what they had chosen. Class time was extremely flexible, with everyone listening to everyone else, and feeling free to give their two cents worth. It was a great time of comradery for all of us, and we appreciated each other's comments. After lunch, Larry had promised a trip to downtown Colorado Springs to visit the art shop. We were able to purchase some items that we needed: I bought a pink pearl eraser, an ink brayer to use on paper after you glue your items to your mat board, a horsehair brush, and a pencil guide. We spent about an hour touring the store and asking questions about items, and then returned to class to con-

tinue working on our exhibits.

This evening there were 3 excellent talks: One by Jake Sherlock about the new ANA website, another by Peter Huntoon about the creation of money and demonetization of Gold during the Great Depression, and the third by Ricardo de León

Tallavas about Mexico. They were all great presentations, and we all enjoyed them.

Day 6 –Tuesday, July 1st – 3rd Day of class

Today we were given more time to work on our exhibits, with each person taking at least an hour to work on their own. In the afternoon, we were visited by Chief Judge



PowerPoint, and even had a couple of exhibit cases set up with some of the items she showed us. See photos above.

Day 5 – Monday, June 30th – 2nd Day of class

Today we began discussing the topics of our exhibits. This was Larry's chance to show us some of the "tricks of the trade"

Joe Boling. We went through the rating sheet that is used at every ANA World's Fair of Money, and Joe gave us some excellent pointers about how judges work. He also went through the different points of numismatic exhibiting, helping us to understand the steps necessary to put an exhibit together. After this, we spent more time on our exhibits before heading to dinner.

Tonight it was time for the YN Auction, where you need to show up even if you don't plan on bidding on anything! There are always exciting events, and a few of them are shown below, including Sandy Hill,

Auctioneers Sunny and Brian along with a YN representative, Hannah and Morgan at the check-in table, and Sam Ernst posing to raise funds for YN Scholarships.

Needless to say, the auction raised a great amount of money, beating the first week's record again! Thanks to all who support our YNs.



Sandy Hill



Auctioneers Sonny and Brian



Hannah and Morgan



Sam Ernst

Royal Mint unveils new coinage portrait of the Queen

From the BBC

S

t shows a side profile of the 88-year-old monarch wearing a crown and drop earrings. It is only the fifth definitive coin portrait to have been created during her 63-year reign. Coins featuring the new image will go into production from Monday but will only appear in circulation later this year.

The portrait was designed by engraver Jody Clark, whose design was selected in a

competition organized by the Royal Mint Advisory Committee, a consultative panel to HM Treasury. Mr. Clark, 34, said: "I hope that I've done Her Majesty justice and captured her as I intended, in a fitting representation. "The news that my design had been chosen was quite overwhelming, and I still can't quite believe that my royal portrait will be featured on millions of coins." Adam Lawrence, chief executive of the Royal Mint, said the

change of royal portrait made 2015 a "vintage year" for UK coins. He added:



"Capturing a portrait on the surface of a coin demands the utmost skill, and is one of the most challenging

disciplines of the coin designer's art."

The winning art work was recommended to the Chancellor, and then the Queen, for final approval.

Women In Numismatics General Meeting Minutes

January 10, 2015 at FUN

W

IN President Charmy

Harker called the meeting to order at 9:00 AM. Introductions of those present at the meeting were made. Charmy then made some general announcements, including encouraging members to submit articles for Winning Ways and advising that WIN will be holding another scholarship raffle, and

announcing WIN's next meeting to be held at the Central States show in April.

She then introduced the speaker, Dave Frank, who gave a fascinating presentation on Women as Symbols on Coins and Paper Money, including real and non-real women, women on U.S., foreign, and ancient money, and various types of women such as monarchs, humanitarians, Nobel Prize winners, artists, and writers.

After Mr. Frank took several questions from the audience, Charmy thanked Mr. Frank and everyone else for attending, and then adjourned the meeting at approximately 10:00 a.m.

Respectfully submitted,
Charmy Harker
WIN President

WIN speaker at CSNS Show

WIN Press Release

C

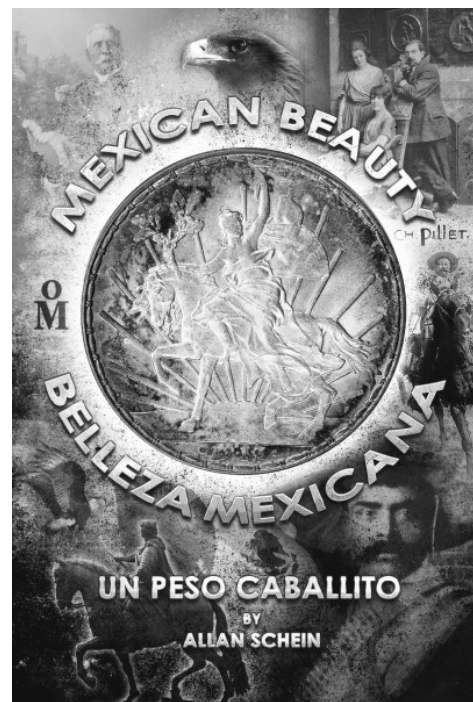
entral States Numismatic Society's Speaker in April 2015

Women in Numismatics is pleased to announce that its speaker for the April 23rd meeting at the Central States Numismatic Society's 76th Convention will be none other than Allan Schein, author of Mexican Beauty – Belleza Mexicana, Un Peso Caballito. This meeting will take place on

Thursday, Apr. 23rd at 9:00 a.m. in the Serenity Room. Information on the speaker appears below. We hope to see you there!

Allan Schein, numismatist and researcher, is the author of Mexican Beauty – Belleza Mexicana, Un Peso Caballito; the first book ever written about the Little Horse Peso. A World silver crown classic, it is considered one of the most beautiful coin designs ever created. Allan, a successful businessman, Senior Taekwondo Master and former endurance athlete will discuss in detail this seemingly straight forward graphic design. He will share his insights into the complex combination of symbolism incorporated by French designer Charles Pillet, coupled with elements included from the history of Mexico, its cultural references and more. Having written extensively for several national martial arts magazines and authored a bestselling Taekwondo book,

Allan has spent the last several years compiling what has been called a "landmark" and "important reference" by professional dealers of Mexican Numismatics.



WIN YN Wins Exhibiting Class at Winter FUN Convention

By Juan D. Saldarriaga

It is with great pride that I share with you the results of Myriam's recent exhibit at the Winter FUN Show in Orlando, FL. on January 10th, 2015. Myriam V. Saldarriaga, a YN member of WIN, placed first in the YN Junior Class with her exhibit entitled "Headed West – The changes faces of Miss Liberty on the one cent piece". Myriam is pictured below at the awards ceremony holding her first place prize – a nice 1872 Seated Dollar! This is Myriam's first foray into Early American Coppers and a tangible result of her growing collector interest as an EAC member.



Headed West: The Changing Faces of Miss Liberty on the One Cent Piece

As the United States expanded its territory in the first half of the 19th century, its coinage was changing as well. Today, President Lincoln's face is on the one-cent

piece and has been since 1909. My parents, grandparents, great-grandparents, and I have grown accustomed to a one-cent piece with Lincoln's image on the obverse. While studying early American coppers, I found it fascinating that the face of Miss Liberty changed so frequently on the coins. During this period, the United States was rapidly changing as well. It went from being a small new country to an expanding world power in the span of less than 70 years. Settlers headed west across North America, all the way to the Pacific Ocean. It was as if the image of Miss Liberty changed to keep up with the evolving identity of America.

The first Miss Liberty was portrayed on the 1793 chain and wreath cents. Her hair was flowing, almost wildly behind her. Then came the Liberty Cap Cent in 1794, a design based upon Dupre's Libertas Americana medal. In 1796, the draped bust appeared, where Miss Liberty's hair was tamed and held back by a bow. By 1808, the design changed again to the Classic Head where Miss Liberty wears a fillet reading 'liberty' over her curls. It was not long before the design changed yet again to the Coronet Cent or "Matron Head" in 1816. Later engravers, sensitive to the criticism of a middle-aged Miss Liberty, made the coronet cents look younger. Finally, in 1839, Miss Liberty morphed again. While still wearing a coronet, her hair was braided, and she was much younger looking than she had been during her "Matron Head" years. The cords in her hair also went from plain to beaded.

One day, I hope to improve the quality of the coins in my large cent collection. It is

extremely hard, if not impossible, to obtain good examples of early coppers on a junior collector's budget. VG-8 or higher graded examples of many of these dates can easily run into the thousands of dollars per coin! Although there were many dates of coins that I could have chosen for this exhibit, I tried to find those that coincided with important events in the westward expansion of the U.S., yet keep the overall number of coins manageable. My research led me to include a 1787 Fugio Cent, since this design influenced the later 1793 Chain Cent, and coincided with the passage of the Northwest Ordinance of 1787 (when westward expansion really started). I also felt it important to include a modern re-strike of the Libertas Americana medal to show how its design influenced the Liberty Cap cent of 1796.

Acknowledgements

Finally, I would like to thank those who have so generously helped me in this hobby. My parents helped me pursue my passion for coins that began when I was 18 months old. I am indebted to Mr. David Johnson, who has helped me build my collection over the years and gave me my first membership in the Early American Coppers organization, Shawn Yancey for helping me find the 1793 large cents, Mrs. Lorraine Weiss, who as past president of Women in Numismatics, took me under her wing when I was five. I would also like to thank Mr. Mack Martin and Mr. Dennis Schafluetzel who taught me just about everything I know about exhibiting, and Bob Hurst for his constant support over the past eight years.

Britain's Coins go on Trial at Ancient Ceremony

By Hilary Osborne



Annual Trial of the Pyx puts the Royal Mint's work to the test, in tradition dating back to 13th century

The smallest and largest coins ever minted in the UK will be weighed by the Royal Mint as part of an ancient ceremony that dates back more than 700 years.

The test will be part of the Trial of the Pyx, an annual quality assurance test to make sure that the coins being made by the mint adhere to the benchmarks set out by the government.

At the trial, first recorded in 1282, the Royal Mint and the master of the mint, currently George Osborne, are on trial. Modern legislation does not mention penalties if the jury does find

spenders are being shortchanged. But in the past punishment has included the imprisonment of the master, as Giles de Hertesbergh discovered to his cost in 1318, when he was jailed for six weeks.

The 70,000 coins on trial this year include the Royal Mint's 2015 first world war gold Kilo coin, which at 100mm (4in) is the largest coin on trial, and the 8mm 2015

from The Goldsmiths' Company, one of the oldest hallmarking companies in the UK, is presented with "pyx packets" taken from chests.



Coins are examined by the jury at the Trial of the Pyx. Photograph: The Royal Mint

Proof gold Britannia fortieth of an ounce coin.

Beside the copper bowl each jury member has a ceremonial wooden bowl, into which the remainder of the coins will be placed and these will be group weighed at the ceremony.

Although no longer likely to end with a jail term, Adam Lawrence, deputy master of the mint, said the trial was still relevant in modern times.

"The Trial of the Pyx is one of the oldest quality assurance trials in existence and is as important today as it has ever been, helping ensure integrity and confidence in our UK currency,

commemorative and bullion coins," he said.

Reprinted from The Guardian, Tuesday 3 February 2015

Over the last production year, one coin in every 200 commemorative ones has been kept back to be examined.

Pyx is the Roman word for chest, and at the trial a jury of City of London liverymen



A jury member chooses a coin to examine at the Trial of the Pyx. Photograph: The Royal Mint

A Tangible Connection

By David Heinrich

When I was a young child, someone told me that the street right in front of our home was the same road that ran in front of my uncle Frank and Aunt Mox's home in far away Arizona. I could go out and look at the road, touch the pavement and imagine them doing the same. This somehow made me feel more connected to them and was an enchanting train of thought for me. A few years later, we went on a trip to see my Aunt and Uncle in the southwest. My mom, dad, little sister and I packed ourselves and our suitcases into the un-air-conditioned family car and made our way across the country. My mother had borrowed a device from a friend that sat on the front seat between the driver and passenger. You filled it with ice in the morning and plugged it into the cigarette lighter and a fan blew over the ice to cool the passengers. I remember sweating in the back seat.

At the time, my mother's sister Margaret, who they called Mox, and her husband Frank, my dad's cousin, lived in Globe. The town was originally a silver mining town. According to legend, the town was named for a large spherical silver nugget which resembled the planet Earth. When the silver ran out in the 1880s, they switched to mining copper. Another local

mining product, molybdenum, was used by the space program (at the time my other interest outside of coin collecting). As we rolled into town, we passed an endless embankment of white ore.

We stayed for a few days, probably a week, with my aunt and uncle. They showed us every hospitality: a place to sleep,



plenty to eat, and Uncle Frank even offered me my first shot of ole' redeye. Even though it didn't contain alcohol, the cranberry juice still packed a wallop to my Kool-Aid palette.

At some point during our stay, my aunt and uncle became aware of my interest in coin collecting. After a little searching, they produced a little box with a few coins in it, which they offered to me for my collection. Among the coins in the box was a

1908 Indian Head Cent. I still have that cent in my collection, in the very same Whitman album where I placed it decades ago in the summer heat of Arizona. It has no numismatic value, as it has several nicks and gouges, but it came to mind recently when a friend asked, "What is the most valuable coin in your collection?" As a child, I was given coins by family, friends, and relatives. I remember being given a silver dollar for Christmas one year by my Aunt Kate, along with several other instances. Now, years later I no longer know which silver dollar is the one given to me by my Aunt, nor can I pick out any other coin in my collection as one given to me by a certain person, save one: the 1908 Indian Head Cent. Because of the nicks and gouges, I know it is the 1908 cent from Aunt Mox and Uncle Frank.

All of my Aunts and Uncles are gone now and I have few things with which to remember them. Like the child who touched the pavement to imagine a connection to his relatives many miles away, I can look at that Indian head cent and travel through time to reconnect with old memories of family. For this reason, I have to say that that Indian Head Cent is the most valuable coin in my collection.

Reprinted from the March 2015 issue of The Cincinnati Numismatist

Exonumia challenge: Get a free medal, write an article

By Ray Lockwood

Token and medal specialist Bob Fritsch and Central States Education Director Ray Lockwood are issuing an exonumia challenge to members.

The challenge, patterned after a similar program Fritsch pioneered with the California Exonumist Society promises to be fun and perhaps profitable.

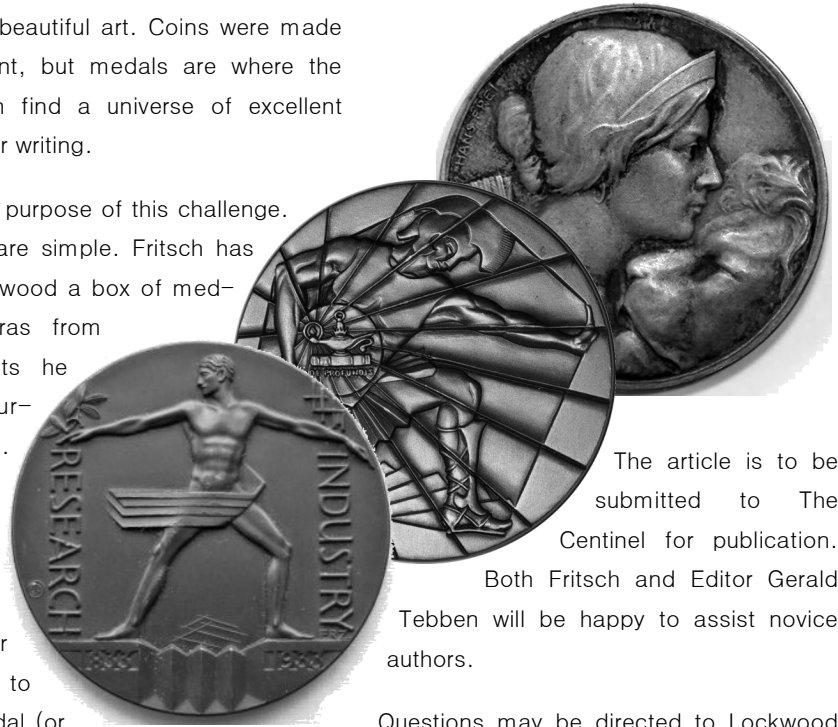
Here's how the CES described the challenge:

Every medal has a story to tell. By their very nature, medals are created to mark

or be just beautiful art. Coins were made to be spent, but medals are where the author can find a universe of excellent subjects for writing.

That is the purpose of this challenge.

The rules are simple. Fritsch has given Lockwood a box of medals – extras from auction lots he has purchased. Contact Lockwood to look through the box or ask him to pick a medal (or grouping of items like telephone tokens) for you. In return, write an article of about one page about the medal.



The article is to be submitted to The Centinel for publication.

Both Fritsch and Editor Gerald Tebben will be happy to assist novice authors.

Questions may be directed to Lockwood at 2075 E. Bocock Rd., Marion, IN 46952; sunrayofinarion@aol.com or 765-664-6520.

WIN Social Mixer



WIN Press Release

Women In Numismatics will be holding a social mixer at 6:00 pm on Thursday, April 23, 2015 at the Gather Lounge located in the Renaissance Hotel during the CSNS Convention in April,

The Renaissance Schaumburg Convention Center Hotel (the CSNS host hotel) is located at 1551 North Thoreau Drive in Schaumburg, Illinois.



WOMEN *In* NUMISMATICS



Founded in 1991, WIN is the premiere organization for women in the field of numismatics.

As a national non-profit corporation, our chartered goals are to encourage fellowship and learning through networking and social events, as well as offering educational seminars, scholarship programs, social events, and our informative literary publication, *Winning Ways*.

New President Charmy Harker is leading the 2014 board in a revitalization of WIN, focusing on expanding membership and providing social media platforms for members to connect, discuss, and promote their numismatic interests and ideas nation-wide.

Collector or dealer, novice or expert, we invite you to join us and be part of a vital organization that is beneficial to all:
Women In Numismatics.

WomenInNumismatics.com

Yes! I would like to become a member of
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☐ Regular, \$25 ☐ Junior, \$5 ☐ Associate, \$10

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AT THE CSNS SHOW

THURSDAY, APRIL 23RD

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WOMEN IN NUMISMATICS

WIN Scholarship Award

If you would like to apply for WIN's scholarship award to the ANA summer conference, now is the time! Deadline for applications is December 15th.

You must be a WIN member for at least one year before applying, and must be an active member by doing one of the following:

- Writing articles for Winning Ways
- Serving on the board of directors
- Presenting a program at a WIN meeting
- Selling 50/50 tickets at a major show
- Signing up at least 4 new members within the past couple of years.

If you would like to apply you need to:

- Write a full page (200–250 word) essay including why you want to attend the conference, and your numismatic background.
- Send your dues for the scholarship year, if not already paid. (All dues must be received by December 15th.)
- Agree to sign a disclaimer that you will not hold WIN responsible for loss or injury while attending or traveling to or from the conference.
- Agree to provide Winning Ways a report on your experience at the summer seminar (reasonable length suggested) if you receive a scholarship from WIN.

- Send your application to; Dave Heinrich, WIN Editor Or email to: winningwayseditor@gmail.com
P.O. Box 446
Miamitown, OH 45041

(Note: You are not eligible for this scholarship if you have won it in the past 5 years.)

WIN pays tuition for present ANA member, along with dormitory room and board for a double occupancy room.

The winning name will be drawn at the WIN meeting in conjunction with the January FUN show. You do not need to be present to win.

We look forward to receiving your application soon!!

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Women in Numismatics will be holding a social mixer at the Gather lounge at the Renaissance Schaumburg Convention Center Hotel (the CSNS host hotel) on Thursday, April 23rd, 2015 at 6:00 p.m



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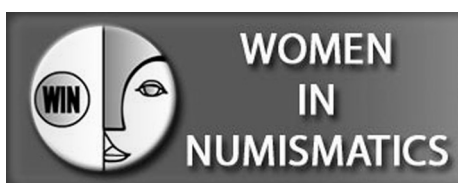


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WIN GENERAL MEETING

Renaissance Schaumburg Convention Center Hotel

THURSDAY APRIL 23rd, 9:00AM

Serenity Room
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November 1	January Issue

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